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GERMANS AND BRUGES ART

"I spent an hour in an ancient house in Bruges," says Mr. Perry Robinson, writing to the N. Y. Sun from Bruges, Belgium, "and heard from witnesses of an indescribable spectacle of grossness and wanton destruction. There were fragments of broken furniture and objects of art on the floors and other evidences of orgies held here with female companions. One would have supposed orderlies at least would have hidden or burned these things."

"I have called their vandalism ignorant because they evidently do not recognize with what they are dealing. From a series of valuable old prints they would take four or five, replacing them perhaps in frames with pictures of nude women from German periodicals, and leave others. A few oil paintings out of many which did not appeal to their gross tastes they left, obviously unaware of their value."

"Panels of an old Chinese cabinet had all bits of ivory and mother of pearl picked out with knives, just the way children would if attracted by the glitter, and the rest of the panels was left. Beautiful embroideries undeniably worth stealing have been torn into bits and used for kitchen cloths. A charming Louis XV table, having in the early days been taken into the servants' quarters as an orderly's wash stand, was overlooked."

"For mere brutal vandalism it baffles description. With what toil and with how much labor did they break large pieces off a solid marble staircase? How and why did they set a fine old dining room table on fire from underneath? For what pleasure did they take curtains and other things from this house to distribute them in others and various parts of the city and bring things from those houses into this?"

"An old XVII century wooden statue they chipped to pieces with axes and knives. Where the arrangements of the house did not suit them or they wanted a shorter way from one room to another, they merely knocked a hole in the wall. Panellings and mouldings on the walls and ceilings are defaced. Glass is broken in a way that can only have been done with missiles, which perhaps largely is explained by tales of orderlies how, after orgies, their masters would stay in bed most of the following day, drunk."

Visited There by Kaiser

"In the mixed litter of broken things which covers the floors is an endless quantity of private papers, letters, German periodicals, files of Lloyds' register of shipping (remember these were U-boat officers who inhabited the house) and bits of male and female clothing. With the filth and everything, it is not human work, but precisely the condition in which troops of apes would leave a mansion after four years of tenancy."

"Yet the distinction of the house party inhabiting it was well understood, for when the Kaiser visited Bruges he was photographed on the veranda (the photograph was reproduced in the German paper 'Die Woche' and in other periodicals) in the middle of the whole herd of swine who made it their home."

"How can one treat with either him or them in either little things or in great as with civilized beings? The brutality and untruthfulness, the bestial natures and avarice of the whole German officer classes are a subject on which there is no shadow of a second opinion in the whole occupied areas of France and Belgium."

"Oh, if they only behaved decently," said a wise and kindly old priest yesterday, 'how different it might all have been.'

"It is everybody's feeling the Germans have damned themselves by a stupidity which is almost inconceivable. Many of the rank and file were ordinary, home-loving, likable people, but as soon as you reached the non-commissioned officer class the brutality began, and with rare exceptions of individuals here and there vice was piled on vice."

Boston Museum Gets \$100,000

Bequests of \$100,000 each to Harvard college and to the Boston Museum, are provided for in the will of Hervey E. Wetzel, of that city, who died in Red Cross service in France. In each instance the money is to be used for the purchase of a few important works of art under the direction of men named by Mr. Wetzel.

BOSTON'S GREAT COURBET

"The Quarry," by Gustave Courbet, has been bought from the heirs of the late Henry Sales of Boston by the museum of that city. It was originally entitled 'La Curée du Chevreuil,' says Mr. W. H. Downes in the Boston Transcript. "It was first exhibited in the Paris Salon of 1857, and, with another hunting scene in the same exhibition, began the series of hunting pictures, continually extended by Courbet, who was himself a great hunter, and even, as he admits in one of his letters, an incorrigible poacher. This is generally regarded by artists and amateurs of art as Courbet's masterpiece. It has been exhibited as a loan in the Museum of Fine Arts from time to time, since 1877, the year of the artist's death, and is very familiar to Bostonians."

"La Curée" was bought in 1866 by the Allston Club of Boston, an organization of artists, among the members of which were William M. Hunt, J. Focroft Cole, Thomas Robinson, A. H. Bicknell and other leading painters of that time. It had been brought to Boston by an enterprising Belgian picture dealer, and its purchase by the Allston Club was the one conspicuous title to fame of that ephemeral, but brilliant society. Courbet was vastly pleased to learn that such an important work of his had been bought by a club of American

ART AT WEST POINT

The recent issue of "The Howitzer," the publication of the junior class of the U. S. Military Academy at West Point, contains as a frontispiece a reproduction of a life-size oil portrait of Major Gen. John Biddle, superintendent of the Academy July 1, 1916, to May 31, 1917, when he left that office to become Chief of Staff of the American Army in England. The painting of Gen. Biddle is to be hung on the walls of the cadet mess hall.

In the library of the Academy hangs a portrait of Dr. Holden, the personal property of Major Runsie, who has loaned it temporarily to the Academy.

The Martlaer's Rock Association, which has for its object the preservation of the Warner House on Constitution Island, opposite West Point, has already done admirable work. Miss Anna B. Warner gave to West Point a portrait of Washington, a much prized possession of the Warner family in days gone by. The Martlaer's Rock Association has had a duplicate of the Washington painting made to be placed in the old home in order to give something of its original setting, and also because of the way in which the early history of the island is linked with the name of Washington. In May, 1775, when he was appointed member of a committee to report on the possible

THOMAS CURTIS' COLLECTION

The collection of pictures formed by the late Thomas E. H. Curtis and to be sold by direction of H. Louise Curtis, administratrix, at the Anderson Galleries, Thursday evening next, Nov. 14—is the first of any importance to come on the market this season, and is one of those typical assemblings of examples of modern, foreign and American painters—which were features of the more cultured life of the metropolis during the middle and early years of the last quarter-century. Most of the 63 oils to be sold, in subject and quality evidence a refined and cultured taste, and more than usual knowledge of schools and painters. It is the collection of a connoisseur of his time and one can picture the man carefully and slowly studying some work that caught his fancy and appealed to his taste—in gallery or studio—and returning to again study it, perhaps many times, before finally purchasing what became to him a treasure. For in his time there were art collectors who bought for the mere love of art and of collecting and not with any thought of investment or realizing quickly, if need be, on their acquisitions—and those were indeed palmy days for even the discriminating dealer, who was frequently a friend and consequently a conscientious adviser. But those days have alas passed in this over-commercialized town and country and are "another story."

So from what has been said of the general quality of the Curtis collection, it can be understood that to browse among his pictures is a delight and a satisfaction to the true art lover. Here, among foreign pictures, is an unusually good example of Berne-Bellecour from the Emerson McMillin sale, "The Quartermaster's Report," a good Bridgman, "Girl of Algiers," an example of the Bavarian, Carl Heyden, a superior Richet (Emerson McMillin sale), charming examples of the somewhat old-fashioned but always attractive Toudouze and Beauquesne, and a strong landscape by Rosa Bonheur.

But it is the American pictures in the collection that will the more interest and when one finds a group of no less than nine Innesses, four Blakelocks, and superior examples of Homer Martin, J. Francis Murphy, and Wyant, with also good examples of Bruce Crane, Edward Gay, J. G. Brown, Charles H. Davis, David Johnson, Arthur Parton, Rehn and Henry P. Smith thrown in for good measure, as it were, one realizes that after all the old collector loved best the work of his own countrymen.

All the nine oils which make up the group of Innesses which, with the Blakelocks, will most attract the general art lover, came from the executor's sale of the artist's works in 1904, ordered by Mrs. Inness, and while they vary in quality and importance, will doubtless excite competition. Of the four Blakelock canvases, one comes from the Gibbs sale of 1904 ("Fisherman's Return") and another, "Sunset in Autumn," from the McGuinness sale of 1902. The Homer Martin "Fishing Boats—Low Tide" is an unusual subject, is signed and dated 1884, and comes from the Gibbs sale of 1904. The Murphy "Evening Glow" is signed 1901 and comes also from the Gibbs sale of 1904.

The well written introduction to the catalog says: "Mr. Theodore E. H. Curtis was an ardent and steady collector in many directions. He did not devote himself merely to one or two branches of the arts; paintings were included among the objects he sought."

"The collection to be sold represents the pictures he picked up from time to time during many years. He gave more time, for instance, to accumulating pieces of ancient glass than to buying pictures. But this helped to educate his eye for color, since the greatest charm of antique glass consists in the extraordinary play of colors produced by the action of the earth and air on the surface of the glass. As time went on and he began to frequent the picture shops, exhibitions and auctions with greater attention, he became more and more to relish and buy the work of colorists, and particularly American colorists."

"Among the paintings are four color poems by Ralph A. Blakelock, nine works (Continued on Page 2)



MOUNTAIN LANDSCAPE—THE PAINTER AT WORK

In Thomas E. H. Curtis Collection
At Anderson Galleries

George Inness (47½ in. h. x 69 in. w.)
(Signed at left)

artists, particularly since it was one of his very first pictures to be shown outside of France, and this token of recognition was naturally very gratifying to him. By a curious coincidence, it was at about the same period that Courbet's 'Demoiselles du Village' was bought by Mr. Thomas Wigglesworth of Boston. This was another very important and beautiful example of his work. Unless we are in error on this point, these two sales were the first recognition Courbet ever received abroad.

"On the dissolution of the Allston Club, 'La Curée' passed into the possession of Mr. Sayles, who had been one of the most liberal subscribers to the original fund for its purchase, and for the last half century it has been the chief feature of his very interesting and extensive private collection of paintings in the Back Bay, with the exception of the times when it was lent to the Old Museum of Fine Arts in Copley Square. It was first seen in the Old Museum galleries in 1877, the year Courbet died. The picture acquired considerable local celebrity, and has always been greatly admired by artists. It is a large canvas, and forms an addition of first-rate importance to the museum's permanent collection."

ART SMUGGLER PLEADS GUILTY

William H. MacBeth, an art dealer, not connected with the well known art firm of similar name, was arraigned in court last week on a charge of smuggling 16 paintings from Russia into this country. He pleaded guilty and was sentenced to serve thirty days' imprisonment and to pay a fine of \$250.

defense of the Hudson River, Constitution Island was selected as the point of greatest strategic importance, and in August 1775, the first of the fortifications in the Highlands was begun at this point. It was also on this same island that the Commander-in-Chief's bodyguard was mustered out in 1783, "so in a certain sense we may say that Washington's services during the Revolutionary War began and ended with Constitution Island." The portrait of Washington therefore belongs as fittingly to the Warner House on Constitution Island as to the Old State House in Philadelphia.

Some time ago the Buenos Ayres Government gave to the U. S. a portrait of San Martino, the Spanish-American general who played such a splendid part in the wars for independence in the South American countries over a hundred years ago. It seemed proper for our Government to return this courtesy by sending to the Buenos Ayres Government a portrait of Washington, which it has just done.

Somewhat scattered and fragmentary bits of history the above may seem to be, but they all center around one man, Arthur Dawson, who painted the Biddle portrait, the Holden portrait, the two Washington portraits, and many sketches which translate into color the beauty of the Ramapo Hills. Mr. and Mrs. Dawson have just left their summerhome at Arden, N. Y., to go to Newburgh for the winter.

NAT. ARTS CLUB WANTS MEMBERS

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THOMAS CURTIS COLLECTION

(Continued from page 1)

George Inness, a gem of color by Homer D. Martin, and pictures of Wyant, Murphy and others to whom a feeling for color was their natural gift. At the same time Mr. Curtis appreciated pictures of anecdote, like the military pieces of Berne-Bellecour and Beauquesne. He was sensitive to the charm of country life and enjoyed graceful and richly tinted figures and groups of peasants such as those of Boughton and Thom. Landscape and cattle pictures attracted him. He lived at Plainfield, N. J., where the countryside was close at hand. Among the pictures are landscapes of James M. Hart and others painted near Plainfield. He realized the abiding pleasure given by large simple views reflecting the calm of pastures and woodlands, all the more because his active life was passed in the turmoil and din of a great city. One detects in his collection a liking for and interest in horses, cattle and sheep. But though he preferred landscape and marine, the townscape also appealed to him when sufficiently picturesque, as we see from the Spanish town view by Roig-y-Soler.

"It is worthy of note that the nine paintings by George Inness had not been publicly exhibited up to the time of their sale by the executors of the Inness estate in 1904, when they were purchased by Mr. Curtis."

Monument of Snakery

A monument of snakes, probably the most unique ever raised, is being made at the Carnegie Museum, Pittsburgh, and when completed the memorial will occupy a glass case in the Gallery of Serpents, a tribute to the memory of Augustus Link, who several years ago gave up his life in the pursuit of science.

Just before his death Mr. Link was lecturing on the topic of serpents before a class of Carnegie Institute of Technology students. He held in his hand a rattlesnake. At the close of the lecture Mr. Link replaced the snake in a glass case, and a few moments later a student called his attention to a spot of blood on the end of one of his fingers. Early the next morning Mr. Link died.

Carnegie Museum, by which he was employed, has brought from the Isle of Pines a tree, in the branches of which a boa constrictor will be twined, with iguanas, the common lizards of tropical America, as companions.

Powder Horn Drawings at Historical Soc'y
The New York Historical Society, 170 Central Park W., near 76 St., is showing to Dec. 1, The Isaac J. Greenwood collection of powder horn drawings.

In the olden times, powder horns were a part of the equipment, not only of the individual, but also of soldiers.

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PITKIN POTTERY FOR MUSEUM

Mrs. Albert Hasting Pitkin of Hartford has formally presented to the Wadsworth Athenaeum, Hartford, Conn., the unique collection of early American pottery, and Bennington collection now installed in the Morgan Memorial "as a memorial to her husband and his work for seven years as honorary and general curator of Wadsworth Athenaeum, and as a token of his association with the athenaeum and of his regard and esteem for its officers and for all connected with it who were co-laborers with him there." These collections have been many times sought for, for other large museums, and Hartford is peculiarly fortunate in having them remain here as a lasting memorial of his work and a gift to future generations.

Mr. Pitkin specialized in the study of early American pottery and was widely known, not only in this country, but in Europe as an expert on the subject, and he put much enthusiasm into his work.

Early American Folk Pottery

Mr. Pitkin began his collection of early American folk pottery in the spring of 1884 and these wares date from 1771 to 1850, and show various examples of the most important specimens of workmanship, glazes, and decorations, etc.; from the New England States, and there are also a few from Pennsylvania and New Jersey.

In the early history of our country, attention was given to the articles most needed for home use, not demanding highly skilled labor. This was during the last half of the XVIII century and numerous small potteries sprang into existence in the most populous centers, throughout New England, and these produced household utensils in great variety of form, size and usefulness. And this characteristic, the Albert Hastings Pitkin collection of early American folk pottery, most fully illustrates. Their crudeness alone makes them attractive and on some, we find glazes and colors unexcelled, even, by renowned Japanese potters.

There are several examples from the early days of our local potters, the Seymour and Goodwin potteries of West Hartford. There are specimens also from contemporaneous potters in Hartford, Fairfield, New London, New Haven and Windham Counties.

The early American folk pottery largely resembles the European unglazed pottery. Some of it is simply covered with a wash of lead, which only deepens the color, while the Connecticut red ware has streaks of orange, green, and black introduced, producing charming cloud-like effects or "smoke splotches."

There are records of potteries in Norwalk as early as 1780, in Norwich as early as 1796, in Stonington as early as 1798, in Hartford as early as the last quarter of the XVIII century, and the Pitkin Collection contains many examples of these various potteries in the state.

At the exhibition connected with the Hudson-Fulton Celebration in N. Y. in 1909, Mr. Pitkin sent twenty pieces of red wares from this collection which were of a great variety of shapes, sizes, colors and decoration and were examples from Maine, Massachusetts, Connecticut, Pennsylvania, and New Jersey.

It is interesting to know that Mr. Pitkin's love for this early folk pottery was aroused by the gift to him of a little jar, which was brought from Salem, Mass., by his wife.

This collection is very interesting historically and especially to all who are interested in early American art.

John Howell, publisher and bookseller, has removed his book room from 107 Grant Ave. to 328 Post St., Union Sq., San Francisco, Cal.

EXHIBITIONS NOW ON**British Naval Photographs**

Under the auspices of the British Bureau of Information, an exhibition of enlarged and colored photographs, which reveal and emphasize the work of the British Navy during the war, which opened with a reception on Wednesday afternoon last, is on until Nov. 17, at the Anderson Galleries, Park Avenue and 59th Street.

The photographs, brought here by Lieuts. J. C. Percy, and one of the survivors of the famous naval raid on Zeebrugge, where he was an officer of the lost *Vindictive*, and H. T. C. Walker of the British Navy, attracted such deserved attention when shown in London, that the British Government wisely decided to send them to this country.

The comparative little notice that has been accorded for war reasons to the work—not only of the British but of the French, Italian, Japanese and Brazilian, and during the past two years of the American navy—in bringing the war to what is now a sure and glorious success for the Allies, has left the people of the civilized world unaware, and consequently unappreciative of what the future will reveal—namely, that the sea power virtually won the war. There have been a few astute observers and writers who have, from the start of the war, pointed out the fact that the Central Powers could not win the war just so long as the fleets of the Allies remain unconquered, and it will surprise many to know that these fleets have not only remained unconquered, but are really larger and stronger today than in 1914. It was, however, primarily the British fleet that saved the world, that until recently transported most of 17,000,000 men across the seas and that aided by the fleet of France, Italy, and lately America, fed and coaled Italy and fed England, Belgium, and even part of France. These facts make the present display most timely and important.

Among the most noteworthy photographs shown are those of the *Vindictive* before and after the Zeebrugge raid, of her gallant Captain with his well won Victoria Cross, one of the explosion of 400 pounds of TNT in a German mine, and of the building of some submarines. There are pictures of fleets of transports, convoyed by destroyers, airplanes, and kite balloons, of a German U-boat interned in a Spanish port, of King George congratulating a sailor at sea, etc.,—in fact a large number of those records of brave and stirring deeds which will live in history.

Old Naval Prints at Kennedy's

A small but carefully selected number of old naval prints hold the walls at the Kennedy Galleries, 613 Fifth Ave., through the month and should be seen by all print lovers, as well as students of American history, as they include many of the best of these artistic memoranda of the earlier days when the nation's sea-power was waxing.

With the prints is shown the large original oil by S. Salisbury Tuckerman—widely and well known through reproductions, especially by the Copley print, of "The Chase of the Constitution" (Old Ironsides) on that never-to-be-forgotten day of July 17, 1812, when, by dropping kedge anchors a mile ahead, in turn, the gallant old frigate, to the astonishment of a superior force of the enemy and in almost a calm, walked away from her pursuers. The picture—while old-fashioned in technique, is still a strong and convincing one, fine in color and an accurate presentment of the splendid old vessel.

A new art colony may be formed during the summer months at Westport, N. Y., on the shores of Lake Champlain. A number of N. Y. artists, including Miss Alethea H. Platt spent the summer at Westport and made sketching trips from the town into the Adirondacks.

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Aston Knight's Summer Work

Aston Knight—that always delightful por-trayer in both mediums of American and French landscapes, gently or swiftly flowing streams and gardens abloom with color—all joyous in feeling and atmosphere, is showing, to Nov. 16, at the John Levy Gallery, 14 E. 46 St., 25 oils and seven water-colors, for the most part painted last summer in and around the picturesque shore line of L. I. Sound near Brandford, Conn., the artist having made his headquarters at Indian Neck, not far from New Haven. There are also a few reminiscent Normandy landscapes, several views on and from the golf links of the Sleepy Hollow Club at Scarsborough-on-Hudson, and as a supplement to the numbers cataloged, one small and well painted watercolor of a ruined church at Reuves on the battlefield of the Marne, which somehow now thrills the visitor with a strange emotion of mingled dismay, pity and desire for revenge.

The Conn. landscapes are all appealing—from the large and strong "Old Covered Bridge—Westport, Conn.," with the warm sunlight irradiating the reds of the bridge sides and roof, and playing on the swiftly running waters below—the last painted with the artist's peculiar skill in rendering running water, through the "Sea Breeze—Indian Neck"—an arm of the Sound on a summer day, its waters rippled by a keen breeze, the trees and water vibrating in the sunlight, "The Lovers' Spring—Stony Creek," and the "Shadow Pool—Branford," to the "New Moon—Stony Creek," so true and tender in feeling and expression, and the unusual "Rambler Roses—Branford," a canvas in which the artist has simply suggested the details of the rich and luscious flowers which overflow with color the old garden wall.

A large "Sunset," a view across the Hudson River from the Sleepy Hollow grounds, a composite work, is exceptionally good in light, feeling and composition, and "The Abandoned Mill—Normandy," "Sunset Glow—Normandy," with exquisite light effects, and two autumn landscapes at Sleepy Hollow must also be noted. There are among the watercolors two views of "Little Moose Lake—Adirondacks," which rank with the artist's best efforts.

The present display only adds to the deserved reputation of Mr. Knight as a painter of unusual strength, feeling for nature and versatility. It is altogether a delightful and attractive exhibition.

Antique Jades Shown

Rare and beautiful jades, dating from the Han dynasty (B. C. 206) to Ch'ien Lung (A. D. 1796) are on view at Ton-Ying & Co.'s galleries, 615 Fifth Ave., to Nov. 15. These antique pieces are exquisite in color when not in pure white, and the workmanship displayed in the fine carving is such as is only to be found in the Celestial Empire of the past.

Beside the remarkable collection of jade, there are fine examples of agate, the wide range of colors, of shades of almost every color, rendering these pieces most interesting. The display must be seen to be appreciated, it being impossible to convey an adequate idea of the delicacy of the objects in a brief description of the exhibit.

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Art at Century Club

It is a small but interesting exhibition with which the Century Association inaugurates its present season, and the paintings have been as usual carefully selected and well hung. There are 17 canvases from club members which will remain on exhibition in the Club Gallery, No. 7 W. 43 St., until Nov. 14, to holders of invitation cards.

The place of honor is given to H. R. Butler's "Crime by Moonlight," showing a torpedoed vessel on fire and sinking, the crew in small boats, while lurid flames light up the placid ocean. In the foreground at the left is a sinister U-boat with its crew silhouetted against the path of light in which the submarine is shown floating. It is a strong and timely painting.

Charles Vezin contributes "The First Lights," in which the sky line of N. Y. is truthfully depicted. A saucy little tug plows her sluggish way through the harbor. The artist's love of tonality and his refinement of feeling and method invest the canvas with peculiar charm.

H. Bolton Jones contributes two good landscapes, both dealing with trees and water pools in the foregrounds.

Francis C. Jones contributes a couple of pleasing figure pieces. In one of these two women are seated in a sewing room with a sewing table at the left. This carries a container with a few cut flowers well brushed. The ecclesiastical picture on the wall effectively breaks the background. In his other canvas Mr. Jones shows a woman seated at her desk with MSS. By her side her woman companion kneels and listens. The costumes are well painted and the poses are pleasing. The textiles and draperies introduced are colorful.

R. F. Zogbaum is the painter of a military picture, the cavalry arm of the service. A single soldier with two horses is shown in the foreground. The artillery is crossing a pontoon bridge in the distance. The canvas is broadly painted. George H. Smillie sends a characteristic large and well composed landscape.

McDowell Club Group

One of the strongest group exhibitions shown at the McDowell Club in a long time is on from Nov. 7 to 19 and consists of paintings by Theresa Bernstein and Alice Judson, and F. R. Detwiller, Geo. Pearce Ennis, Oscar Julius, Victor A. L. Leydel, H. Vance Swope, and James Weiland. Miss Bernstein's four pictures are new, the two portraits being unusual productions from her brush. The portrait of R. S. Cole ("Eve. Sun" art critic), with the Y. M. C. A. in France, is a harmony in deep browns, a free interpretation which a little overemphasizes the bulk of the man. The placing forward on the canvas has an odd effect, and the uncommon treatment of the hands gives the canvas a further personal touch. The color, as is usual with Miss Bernstein, is very rich—a little too rich, maybe. Her "Hawaiian Girl" is better suited to her palette, while the "Public Library—War Activities," if a trifle strong in color for outdoor effect, is lively and interesting. Her "Village and Bay" is a charming bit.

Miss Judson's work is of excellent quality. Her outdoor color has the ring of real light. Her subjects are invariably picturesque, as: "In Birch Woods," "Old Barns," "Repair Shop," "Garden at Wodenethe," "Storm King," "Fishing Boats," and "Saturday Afternoon." Miss Judson's handling is unobtrusive and her compositions wanting in anything bordering on the bizarre. She is a conscientious worker. George Pearce Ennis, to whose work the ART NEWS was first to call special attention, justifies the promise held out for him. He has a big command of his materials, draws well, colors strongly, and wants only cultivation of the power of selection to reach estimable heights of expression. His pieces here are characteristically well handled, the "Bethlehem Steel" picture, "Home Fires" (one of a series) being of pointed interest in these war days. With "The Blueberry Heath" (loan, Dr. T. C. Williams), the "Fishing Village," "Deep Cove," "Circus Day" and "Rocky Point" Mr. Ennis makes a notable display. Space forbids more than passing mention of the works of Messrs. Julius, Leydel, Swope and Weiland, many of them excellent, and giving to the whole exhibit that diversity which is the spice of all art expositions.

Persian Art at Ehrich's

The official Persian exhibit shown at the Panama-Pacific Exposition, is now on view at the Ehrich Galleries, 707 Fifth Ave., to Nov. 30.

Competent judges have called this exhibition the finest display of Persian art ever brought to the United States, the collection being most comprehensive and including rare examples of antique rugs, tapestries, brocades, embroideries, cloth of gold, hand-woven shawls, mosaic furniture and silver-work, beside rare pieces of Rhages and Sultanabad pottery unearthed from the ruins of these ancient cities within recent years. These potteries date from the X to the XVI century.

Miniatures that are poems in color, in point of fact, many of them depict scenes from the works of the Persian poets, while others portray historic personages and events of the Orient and the great Moslem invasion, or evoke memories of Firdusi, Omar Khayyam and the rose gardens of

Industrial Art Show

An exhibition of specimens of American industrial art, assembled to emphasize the processes of reproductions in the industries without reference to artistic standards, and to be held in turn in many cities throughout the country this season, was opened for the day only Monday last in the galleries of the American Art Alliance, 10 E. 47 St., with the second of the informal press luncheons which the Alliance is giving to introduce to and interest the press in its work to foster what Mr. W. Frank Purdy, President of the Alliance, well called at Monday's luncheon "the constructive arts of peace to follow now the destructive arts of war."

The exhibition went first to the R. I. School of Design at Providence, where it will open today. The exhibit includes textile designs and hand decorated textiles, designs for jewelry, silverware, furniture, stained glass and interior decoration, and the graphic arts are carefully represented,

The Gorham Foundries

give to the casting of life size, colossal, and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

¶ Particular attention is being given to the patining of statuettes.

¶ The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

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NEW YORK

Printed Cotton Fabrics Display

A conference and discussion on printed cotton fabrics were held at the Architectural League Rooms, 215 West 57 St., on Thursday evening last, opening a special exhibition of cretonnes and chintzes, to remain until Nov. 24.

The exhibition is intended to emphasize the importance of cretonnes, chintzes and painted curtains as vital factors in American life and as very important details of interior decoration and present-day home making in the U. S. The interiors of many houses designed and built by famous architects are either enhanced in beauty or rendered hideous by the curtains, wall hangings and upholstery with which the householders furnish their places of abode. While the yearly cotton crop of America represents an enormous sum of money, the value of this useful staple can be multiplied and augmented almost immeasurably through the modern developments of industrial art and through the talents of our artists and designers.

To emphasize the great results already achieved, and to suggest the tremendous possibilities of the near future, the committee on exhibitions has organized the first really comprehensive display of artistic cotton fabrics in the U. S., displaying fine printed textiles as sold in the shops and stores and also placing on view superb examples of antique cotton hangings worthy of important places in art museums. In the exhibition are printed cotton fabrics from the four quarters of the world, enabling one to compare the decorative results obtained by artists of different races and varying nationalities living at widely separated epochs of the world's history. The decorative use of printed textiles on walls and furniture are also exemplified by actual materials, arranged with care and well trained artistic judgment.

This remarkable exhibition opened with a dinner on Thursday, Nov. 7. A conference concerning printed fabrics was given by Laurel Harris. This short conference was followed with a general discussion by the members of the League and their guests concerning the practical problems now confronting the manufacturers of the U. S.

New Sculpture by Marie Apel

Mme. Marie Apel will show at her studio, 3 Washington Sq., on afternoons beginning Thursday, Nov. 14 to Monday the 18th, Sunday included, several new pieces of sculpture, executed during the summer and early autumn. These include heads of U. S. soldiers, sailors and aviators, whose sittings were arranged (as announced in the ART NEWS) as a special war contribution on the part of Mme. Apel, the prices charged being merely nominal.



MRS. EDWARD B. CLOSE AND CHILDREN

August Benziaer

(Wife of Major Edward B. Close, U. S. A.)

Teheran. Other treasures shown in the upper gallery are the priceless illuminated MSS., a study in themselves and a joy to the connoisseur.

Especially interest attaches to this display from the fact that a number of the objects exhibited are to be sold by the Persian owners who will devote the proceeds to relieving the distress of their fellow-countrymen. In fact, the exhibition has been arranged by Messrs. Ehrich, in view of augmenting the Persian Relief Fund of the American Committee for the Relief of the Near East, 1 Madison Ave., to which the proceeds of the admission fee charged during the first week will be donated.

The theft of several valuable miniature portraits of celebrities from the home of Sir Gerald Mildmay at Dogmersfield Park, England, has been reported in London.

Tolentino Art Gallery

Fine Antique Furniture
Bronzes and Marbles. Interior Decorator
Rome New York
Via Sistina 57 749 Fifth Avenue

both by original designs and finished products, including wallpaper, posters, car cards, book illustrations, fashions, box tops, letter heads, newspaper advertisements, etc.

These exhibits were obtained from a number of manufacturers, and a study of them is both interesting and instructive. Well arranged as they were on the walls of the Alliance gallery by Miss Florence N. Levy, general manager, they enabled one to see the original designs for wall papers, etc., side by side with the reproductions, and it was surprising to find how difficult it was in most instances to tell which was the original and which the reproduction, so skillful was the work.

Miss Elizabeth Crowell, of Chicago, is showing some 30 of her woodcuts, marines, figures and flowers, at The Touchstone House, No. 118 E. 30 St., until Nov. 16.

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AMERICAN ART NEWS

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

THE OCTOBER BURLINGTON

"The Satyr in the House of the Peasant" by Jan Lys, the destroyed picture belonging to Max Rothschild of the Sackville Gallery, forms the striking frontispiece of the October number of the Burlington Magazine, accompanied by an admirable commentary signed Tancred Borenius. Bernard Rackham contributes an interesting study on "Early Dutch Majolica and Its English Kindred," with fine illustrative plates. "Religion and Art" is the title of an excellent review by Eric Gill of Dr. Coomaraswamy's much-discussed book, "The Dance of Siva." Part III of Major O'Brien's "Illustrated Books of Japan" treats of Utamaro's "Books of Birds."

"Early Silk Stuffs from Egypt" form the theme of a paper on ancient weavings from the buying-grounds of Egypt, by A. F. Kendrick, of decided interest to everyone concerned with the reproduction of ancient patterns in modern textiles. H. Avray Tipping writes ably on "English Furniture of the Cabriole Period." Mr. Schwabe's "Expressionism" is an exposition and review of Paul Fecters book, "Der Expressionismus." The closing article is by Sir Martin Conway on "Dürer Portraits."

Under the heading "Reviews," there follows a notice of "Chinese Pottery of the Han, Tang and Sung Dynasties," a book describing the collection owned by Parish-Watson & Co., of N. Y. The Burlington may be obtained from the American agent, James B. Townsend, 15 E. 40 St., N. Y. City.

PEACE AND THE ART WORLD

Even the drawing near of peace—that peace so longed and hoped for after more than four years of sorrow, loss, deprivation and, at one time, only four and a half short months ago, of almost despair, has had an immediate effect upon the art world of two continents. The psychology of peace is even more marked than that of war, and the effect of the dawn of hope and joy, the world over, save in Germany, with the ending of the great conflict, now really near, has been plainly visible in all lines of human activity and thought the past fortnight.

With the laying aside of the fear and dread of the loss of those near and dear, of the restoration of safety of travel upon the seas of the world, and in other ways, gloom has given way to joy, and the thoughts of men turn instinctively to the arts of peace, and away from those of war.

It is only natural that art should, under this wonderful and joyous actual and psychological change of conditions, soon come into its own. Its study and pursuit will be a relief from the contemplation of the horrors of war, and will substitute, in many cases, a new pleasurable and improving activity and interest for those deservedly devoted to war work and energies. There is now every indication that with the coming of peace, the present art season may be a good one, despite heavy taxation and other deterrents, for as said above, even the past fortnight has brought an unlooked for interest in the early sales and exhibitions of the season. From Paris and London come announcements of near and important art auctions, notably those of the Degas prints and Currel pictures in Paris, and the first season's book sales here, have had good success. So to artists, collectors and dealers we may say with conviction "Sursum corda."

IS PHILA. TRULY PATRIOTIC?

When, last February, after the artist, Joseph Pennell had been suspended from the Art Club of Phila., owing to his attack publicly made in the Club on the hosts (his fellow club members) of some English officers who were being entertained there, and quickly resigned from the Club, fearing, it was said, expulsion, and later was refused a degree by the University of Pennsylvania, it was stated at the time on account, not only of the Art Club episode, but from his bitter anti-English and claimed pro-German attitude; we expressed our surprise that under war-time conditions, Mr. Pennell should have been eulogized by the Phila. Sketch Club, and received socially by Philadelphians who considered themselves loyal Americans.

It is therefore with even more surprise that, following Mrs. Pennell's severe adverse criticism, not only of her native city of Phila., but of Americans in general, in the June issue of the North American Review, so deservedly scored by Mrs. Schuyler Warren in the ART NEWS of July 13 last and in other periodicals (republished below) that she was given the distinction (and it is a social distinction in Phila.), of an invitation to act as one of the hostesses,

with a number of prominent Phila. women, at the opening reception of the annual watercolor exhibition of the old Pennsylvania Academy this evening.

We have the greatest respect for the old Academy, and we have always thought Philadelphia perhaps the most loyal and patriotic of American cities, but this last Pennell incident, following the first last winter, is a decided surprise. Why, of all women in Phila., should Mrs. Joseph Pennell, the wife of a man who openly abused our Ally—England—in and out of season, and who was publicly discredited in consequence by the action of the Phila. Art Club and the University of Penna., and who herself publicly, and over her own name, condemned her own city and countrymen and women, have been honored by such an institution as the old Pa. Academy pass over our comprehension, as we believe it will that of all loyal Americans.

HALT! SHAME!

"In a spirited manner, but with due fairness, Mrs. Schuyler Warren replies to the churlish utterances of Mrs. Joseph Pennell, recently published in the North American Review. It will be remembered that Mrs. Pennell's husband, Joseph Pennell, the artist, was recently publicly rebuked by the Phila. Art Club as well as by the University of Penna., for his obnoxious attitude in connection with the war."—N. Y. Chronicle (July issue).

"In the 'North American Review' for June, Elizabeth Robins Pennell has given to the world a well-named article from her able pen. 'A Stranger in My Native Land.' I shall not attempt to criticize it from a literary point of view, for Mrs. Pennell's talent is past this fate, but from the point of view of an American I call out—Halt! and Shame! "One passes over the abuse of her town, which she calls 'My own filthy down-at-the-heels town of Philadelphia,' but when she attacks everything American, 'our rudeness, our want of kindness, our great desire to wash our dirty linen in public, our love of pleasure,' at these sad times one wonders what has blinded Mrs. Pennell's vision. Is that all she can discover in America at the present moment? It would be well if Mrs. Pennell returned to England and found out from Englishmen and women what they think of America and the spirit of America, and then if she would cross the channel and find out from the French what they think of our President and us she might perhaps find something else to write about. Mrs. Pennell refers to the day which she calls 'inevitable,' when we Americans, like the Indians, 'shall have our reservations!' I think the day is coming when there will be reservations in America for people without a country." Alice Warren.

Sculptor Now Shipyard Worker

Frederick E. Triebel, the sculptor, has temporarily abandoned his career to work in the Hog Island shipyard as a tracer.

Mr. Triebel was born in Peoria, Ill., in 1865. He studied art in the Royal Academy of Fine Arts, Florence, Italy, from which he graduated in 1888, receiving first prize and a silver medal.

CORRESPONDENCE

Art Students' Hospital Need

Editor AMERICAN ART NEWS:
There is immediate need for an art student bed in the Women's Infirmary. From all parts of the United States young girls come to New York to receive the art education that will fit them to earn their living in some branch of industry wherein form and color enter into production.

Now, their number is increased by the sisters and wives of soldiers. More women are called upon to prepare to support invalids. Some, while studying part of the time, earn money for children or parents. Student economy means constant work for head and hands. Under this strain of brain and heart some fall ill. They could be saved if there was an art student bed at the Women's Infirmary. That needs an endowment of \$5,000. A tablet to the encourage art student beds in all hospitals. would be a cheerful memorial and would encourage art student beds in all hospitals.

Endowments may be made in installments, and should be sent to Dr. Martha Woolstein, treasurer for the New York Infirmary for Women and Children, Campaign Headquarters, Room 306, Hotel McAlpin, N. Y. Alice Donlevy.
New York City, Nov. 2, 1918.

A Copley Eulogist Queried

N. Y., Nov. 6, 1918.

Editor AMERICAN ART NEWS:

Dear Sir:

In your last issue Mr. Britton refers to Jeremiah Theus as a "tyro" and Joseph Badger as a "cobbler," etc. Mr. Britton's sun shines only for Copley; even Stuart is eclipsed by the great Bostonian, and such fine pioneers in American art as John Smibert, Robert Feke and Theus have no place in his planetary system.

Did Friend Britton see the fine blue and silver portrait of Mary Broughton or that of Alexander Broughton, both by Theus, at the Union League Club last spring?

Has the tonal study in tans of Mr. Hendrick Van Beuren ever come under his notice, or that of Jacob Motte, fully signed and dated 1750?

As a colorist Theus easily holds his own among the best early colonial painters, and like Beubridge and others of the period, few of his canvases are signed, and some of his oeuvre, like many of those of the afore-said painter, frequently masquerade as early Copleys.

What about Badger's full length standing portrait of John Larrabee in the collection of the late Frank Bulkeley Smith, of Worcester, Mass.? Have we here the work of a "cobbler"?

Yours truly,

G. Frank Muller.

N. Y., Nov. 7, 1918

OBITUARY

Capt. Phillips Brooks Robinson

Capt. Phillips Brooks Robinson, U. S. Marine Corps, son of Director Edward Robinson, director of the Metropolitan Museum of Art, was killed Nov. 2 last at Hyattsville, Md., when his automobile was run down by a train.

With Capt. Robinson was Mrs. Mary Padgett of Washington, who also was killed. Both were decapitated. Capt. Robinson was returning from Baltimore to Washington with Mrs. Padgett when the accident occurred.

Capt. Robinson was a member of the Chevy Chase Club in Washington, the University Club, N. Y., and the Essex County Country Club of Boston. He had lived in Boston for several years and was graduated from Harvard in 1902. He married Miss Gertrude G. Gheen, known in art circles and who is an interior decorator and president of the firm of Miss Gheen, Inc., in 1914.

Captain Fancher Nicoll

Captain Fancher Nicoll, son of the late J. C. Nicoll, N. A., commanding Company L, 107th Infantry (formerly Seventh regiment, N. G. N. Y.), was killed in action in France, the latter part of September, in a fierce engagement, from which only 29 members of his command are reported to have survived.

The following letter from one of the men in his company was written shortly after the engagement:

"L Company was practically wiped out, Captain Nicoll died a very brave man. We all mourn him. Leading his men and cheering them on, he was shot through the forehead and died almost instantly."

Capt. Nicoll was born in 1879 at Shrub Oak, Westchester County, and was graduated in 1899 at Williams. In 1905 he married Miss Marie Christine Spies, and is survived by her and two children.

Archibald Angus MacKinnon

Archibald Angus MacKinnon, widely known as an artist and illustrator, died Tuesday last at the home of his parents in East Orange, N. J., after a pulmonary illness lasting many months. He was a member of the artists' colony at Woodstock, Ulster Co., where he resided until recently, was closely identified with the art life of N. Y., where he held membership in the Salmagundi Club and other organizations. He studied at the Art Students' League of this city and at the Beaux Arts of Antwerp, where he won the highest honors in 1911.

The work for which Mr. MacKinnon was best known was in his engravings and etchings. Some of the most striking posters and designs used by prominent advertisers came from his pencil and brush.

A widow, also well known as an artist, and one child survive. Two of his brothers are with the American Forces in France. He was only twenty-seven.

'A ROLL OF HONOR

Mr. Albert Eugene Gallatin, Chairman Committee on Exhibitions, Division of Pictorial Publicity, Committee on Public Information, 200 Fifth Ave., announced that it is planned to inscribe on a tablet the names of American artists who have fallen in the war and to display this tablet at the Allied War Salon, held at the American Art Association galleries Dec. 9 to 24 next. The public is invited to send this desired information to Mr. Gallatin at above address.

LONDON LETTER.

October 28, 1918.

A gloom has been cast over literary and artistic London by the sudden death of Mr. Robert Ross, the art critic and writer. Mr. Ross, whose loyalty to his friend, Oscar Wilde, will cause his name to go down to posterity as one of the historic instances of a selfless and unswerving friendship, was for some time art critic to the Morning Post and his sound criticisms, given often in that whimsical, humorous vein, which was one of his greatest charms, soon became a prominent feature of the paper. His sound knowledge of art caused him to be made adviser to the Board of Inland Revenue in connection with the valuation of pictures for estate duty, and it is characteristic of his entirely delightful personality that many stories are told of how, while he held this post, he was often met at the houses which it was his duty to visit for professional purposes, with anything but good feelings, but how on the conclusion of his business, his courteous manners had entirely won over the antagonists, a number of whom afterwards delighted to include him among their intimate friends. Among several public positions held at various times mention must be made of his directorship of the Johannesburg Art Gallery and his additional trusteeship of the National Gallery. At the time of his death he was contemplating a voyage to Australia in connection with the Fellow Bequest, Melbourne.

International Society

That the International is feeling the war and the depletion of its members is evidenced by the exhibition which held its private view recently at the Grosvenor Gallery. Hitherto, the exhibits, although restricted to a comparatively small section of the members, have been interesting and often in a way challenging, but on this occasion few of the artists seem to be represented by work that is worthy of them. Ambrose McEvoy, for instance, sends a number of portraits which will in no way enhance his reputation, that of Miss Henry, painted in connection with the Red Cross scheme, being altogether unworthy of his powers. From William Strang come several portraits, painted in his clean, direct manner and more successful than his allegorical picture of "The Great Mother", a composition which leaves one cold where it should leave one moved. In groups such as this the artist is prone to give a series of detached studies, the relation of the one to the other being by no means apparent. Glyn Philpot's "Boy With a Spear" has great vitality and its pleasant color and dexterous handling give it real distinction. One of the most acceptable portraits in the exhibition comes from Howard Somerville, who sends a clever study of a girl wearing a Chinese wrap of black satin embroidered in vivid colors, seen against a black background. The treatment of blacks is a theme which this artist seems to delight in tackling; in the present instance he has met with conspicuous success. There is little sculpture in the show, but Katharine Scott, wife of the late Captain Scott of the Polar Expedition, sends a bronze of Bernard Shaw, which has considerable vigor and sense of character.

Illuminated MSS. at Sotheby's

Last week saw at Sotheby's the sale of a series of early illuminated liturgical manuscripts, including breviaries, psalters, missals and illuminated religious books of all kinds. Many of these have an interesting history, for instance, the manuscript prayer-book, once the property of Catharine Parr, one of the many wives of Henry VIII, and the French XIV Century Epistolarium with 17 miniatures by Jean Pucelle of Sainte Chapelle fame. This is still in the leather covered boards of oak in which it was bound in the XV century. It may be expected that bidding will run high at the sale, for the fashion for collecting illuminated books and manuscripts is rapidly gaining ground.

Western Art for Japan

Some extensive art purchases have been made recently from various Bond St. firms by a Japanese shipbuilder, who appears to be making a collection of Western art for transmission to the East. He has bought entirely on his own individual judgment and his selection of modern paintings seems to have been remarkably sound. This shows an inversion of the more usual practice of Western purchases being made from the East, and it is to be hoped may be the herald of further enterprise of the same kind.

Modern Original Etchings

A good show of modern original etchings is to be seen at the Greatorex Galleries, 14 Grafton St., W. Among them are two excellent works by an artist, who I believe is better known in America than on this side, William Auerbach Levy. Both these etchings deal with Jewish types, each treated with real understanding and depth of feeling. Some of the best work in the exhibition is by Albany Howarth, an artist who

has obviously studied Rembrandtesque methods of lighting and with considerable success. One of his most successful works is his recent etching of "The Valley of the Tiber", in which the Monastery of Assisi is seen through a group of trees in the foreground, an original but highly effective method of treatment. Some delicate work by the Scotch artist, John Cadzow, and a number of clever etchings, depicting the life and color of India, are among the many things which make this exhibition well worth a visit.

Recent Railway Strike

The recent railway strike, cutting off as it did facilities for travelling for a few days, put so many difficulties in the way of London dealers attending country sales of works of art that for once private and provincial buyers had a chance of acquiring really good things at moderate prices. Some alluring tales are told of fine specimens of furniture and china, as well as of paintings, changing hands during those days, at prices which take us back to pre-war times and which most of us had expected never to return!

In Honor of Raleigh

The 29th of this month will see an event which should greatly interest the Americans in our midst. This will be the commemoration of the death of Sir Walter Raleigh, to be held in London simultaneously with a similar commemoration at Raleigh in North Carolina. In addition to a special service at St. Margaret's, Westminster, there will be a series of lectures, given by eminent men on various aspects of the great statesman, one of these being a lecture by Mr. Lionel Cust in connection with "The Raleigh Portraits." It is possible that later on there will be a movement to erect some artistic memorial of Raleigh in relation to the pioneer work which he performed in regard to the bringing together of the New and the Old Worlds.

War News Reacts Upon Art Market

The excellent war news of the last few weeks has had its effect upon the Stock Exchange, which has in its turn reacted upon the art market. As a consequence, one or two good deals have been brought off and others are likely to take place in the near future. Everyone has been put into splendid spirits by the turn in the war tide and there is no longer that unrelaxed condition in the pursestrings of the buyer, such as obtained in the earlier part of the year.

Mr. Joseph Duveen recently arrived here from New York and has been very busy considering several important pictures which are on the market just now. These run into big figures. He is about to return to N. Y.

SANTA BARBARA

The home of Mrs. James Nelson Burnes was recently the scene of a patriotic gathering when posters drawn by well-known artists were auctioned as a benefit for the Red Cross. One of these, "The Canteen Girl," was by Prince Troubetzkoy. A Black

PARIS LETTER

Paris, Oct. 29, 1918.

For collectors on the spot some rare bargains in furniture are coming under the hammer here. Chateau after chateau is being put up for sale and great homesteads built up by successive generations are being scattered to the four winds as a result of the war. One of the attractive properties in the Loire Valley, near Tours, was sold this week and attracted, of course, all the amateurs of Paris. The principal interest of this sale lay in the wonderful suite of Louis XVI furniture covered in very fine Aubusson tapestry with a delicate creamy ground made from Huet's designs. It went to M. Jacques Seligmann for 44,000 frs., nearly half of the total proceeds of the sale. Some of the choicest bits of old French faience were bought in by the family, as was also a drawing in colored chalks attributed to Greuze, a study for his "Little Knitting Girl."

On Oct. 23 the interrupted sale of M. Jules Claretie's library was concluded. The first part of the large collection of books assembled by the late manager of the Comédie Française was sold on Mar. 22, but the German drive and the bombardment of the city made it impossible to continue, and the conclusion of the sale has been allowed to stand over until now. This section includes illustrated works of the middle XIX century and of contemporary writers and critics and some interesting specimens of the book illustrator of the period. There is likely to be keen competition in the Gavaris and Toulouse-Lautrecs which figure in the catalog.

TOLEDO (OHIO)

The exhibition season at the Mohr Art Galleries opens this month with an exhibit of old masters from the Ehrich Galleries, N. Y. Recent sales at these galleries were: "The March Flood", "Frozen Marshes", "Waning Snows", by John F. Carlson; and "The Net Mender", by Charles P. Gruppe.

The Artkian has elected the following officers: J. E. Dean, pres't; R. B. Taylor, vice pres't; O. Aubry, treas.; Carlos Elbert sec'y, and A. L. Pryce, A. Woodard, board of control. During this month an exhibition of Artkian members' summer work will be hung on the walls of their studio.

The Toledo Tile Club has elected the following officers: Harry Crandall, president; R. B. Crane, vice president; A. B. Tillinghast, secretary and treasurer. Works by local artists in oil and watercolor will constitute the season's exhibits at Woodruff Brothers' art shop.

On the walls of the Karl Kappes studio are displayed the summer and autumn work of this artist, some 40 canvases.

Frank Sottek.

MILWAUKEE

Trustees elected for three year terms at the annual meeting of the Milwaukee Art Institute last week were: William H. Schuchardt, Adolph Finkler, Alfred James Walter Stern and Joseph Huebl. The trustees re-elected the following officers: Prest., Samuel O. Buckner; vice prest., Dr. Ernest Copeland; treas., Joseph Huebl; sec'y., Mrs. William Mayhew; director, Dudley Crafts Watson.

EDGAR DEGAS, Deceased

First Engravings, Soft Varnishes, Aquatints, Lithographs and Monotypes

By EDGAR DEGAS

and proceeding from his studio

TO BE SOLD IN PARIS—Galerie Manziyoyant, Rue de la Ville Lévêque, 15

On 22d and 23d NOVEMBER, 1918

On View 21st November

Second Paintings, Pastels, Drawings

By Edgar Degas

and proceeding from his studio

SECOND SALE IN PARIS—Galerie Georges Petit, Rue de Sèze, No. 8

ON 11th, 12th and 13 DECEMBER, 1918

On View (Private) on 9th December—(Public) on 10th December

Auctioneers, Me. F. Lair-Dubreuil, 6 Rue Favart; Me. Edmond Petit, 25 Rue Coquillière. Experts, MM. Bernheim Jeune, 25 Bd. de la Madeleine; M. Durand Ruel, 16 Rue Laffitte; M. Ambroise Vollard, 28 Rue de Grammont; M. Loys Delteil, 2 Rue des Beaux Arts (for engravings).

VICOMTE DE CURELS COLLECTION

MODERN PAINTINGS

By Corot, Courbet, Daubigny, Decamps, Detaille, Diaz, Charles Jacques Jongkind, Meissonier, Monet, Gustave Moreau, Regnault, Rousseau, Roybet, Troyon, Ziem.

OLD PAINTINGS

By Boilly, Boucher, Chardin, Danloux, David, Desportes, Duplessis, Van Dyck, Fragonard, Greuze, Largillière, Nattier, Netscher, Oudry, Pater, Vigée-Lebrun, Watteau, Wouvermans.

PASTELS By Peronneau

WORKS OF ART TAPESTRY SALE

(AFTER DEATH IN PARIS)

Galerie Georges Petit, 8 Rue de Sèze

MONDAY, 25th NOVEMBER, 1918

On View 23rd and 24th November

Auctioneer, Me. F. Lair-Dubreuil, 6 Rue Favart. Experts, M. Georges Petit, 8 Rue de Sèze; M. Georges Sortais, 11 Rue Scribe; MM. Duchesne and Duplan, 10 Rue Rossini.

CHICAGO

The annual exhibition of American oils at the Art Institute, which opened Thursday, brings out again the old discussion of juries and their methods. Word has passed that many local artists' works have been excluded and that the Eastern representation is disproportionate. However, there are local artists who have served on these juries and found in the experience basis for the belief that no such discrimination exists, and that as a matter of fact the East does maintain a higher artistic standard. Why this should be one cannot say, since genius is not a matter of geography; however, it seems that talent has ever ripened better in an older atmosphere of culture than in a new one, perhaps because older art centers become the gathering places of the gifted and artists thus gain from their fellows.

The portrait show at Carson, Pirie & Scott's is pronounced a decided success, and of high quality, maintained throughout, although the entries are not numerous. E. Martin Hennings and Christian Abrahamson are to be especially mentioned for meritorious work. Abrahamson has much of the poet in his makeup, and irradiates his canvas with the light of the soul. Hennings is a realist in his first period and produces results with an interesting subject. Indiana Giberson is distinguished by the possession of style, something rare enough these days. Whatever she does is not only well done, but individually done, with the indelible mark of personality. She has an unusual color sense and an elegance of arrangement that serve her well in portraiture. Mrs. Stacey has a highly successful portrait of Mme. Ripley, sympathetic and delightful, a good character study and a good picture. Paul Bartlett's portrait entry shows to far better advantage here than it did when exhibited at the Institute, the decorative arrangement seeming to be heightened by the lighting, which brings out the fascinating contrasts of ivory and pale flesh tints in contrast to the black draperies. Arvid Nyholm has an interesting "self portrait," spirited and straightforward and not in the least introspective or affected. Pauline Palmer and Oliver Dennet Grover add the lustre of distinguished names and notable performances. Their entries have been seen before at the Institute; nevertheless they strike one now with new force and charm in this setting. The bronzes by Polasek and the lovely wood carvings, majolica and marble busts by Emil Zettler lend the fascination of contrast and give great tone and dignity to the exhibition. A case of exquisite miniatures by Mrs. Karl Buher give the last touch of grace to this exposition of Chicago's achievements in portraiture and completes an extraordinary, well timed and well arranged display.

The Palette and Chisel Club members are devoting much of their time and attention to the painting of "range finders" for the military use of the Government. A new system has been developed in the army for turning out sharpshooters in record time and the use of large landscapes in oil plays an important part in their education. It is so arranged that the gun raises mechanically so as to hit a chart above the picture when any certain spot in the canvas is sighted; thus saving the work from destruction. These landscapes are a great test of a painter's skill in perspective and excellent drill in the achievement of a better mastery of this branch of art. Some of the works now on the walls of the club are really charming pictures, worthy of preservation as works of art after they have served their purpose as aids to marksmanship.

The Thurber Galleries are showing with pride a gem of a Corot, recently acquired, and a Wallachian Schreyer of surpassing beauty. They are just bringing out a catalog de luxe on fourteen of their choice possessions, which will be worthy a place in art libraries. Robert Doran and Harry Engle are responsible for the idea of this catalog, and the remaining member of the firm Dalzelle Harry Hatfield now in the service as a "Jackie."

Marion Dyer.

Manhattan Painter Graver Society

A new society, formed for the purpose of exhibiting original etchings, lithographs and "painter wood-engravings" will hold its first exhibition at the New Mussman Gallery, 144 W. 57 St., Tuesday next, Nov. 12 to Nov. 26. The society, to be known as the Manhattan Painter-Gravers Club, will have no officers, will charge no dues, and will select exhibits by invitation. Miss Theresa F. Bernstein, of the Colonial Studios, 39 W. 67 St., will act as secretary, and the artists whose work will be invited for the first exhibition are F. W. Benson, T. F. Bernstein, James Britton, F. Detwiller, Anne Goldthwait, W. Glackens, Eugene Higgins, W. Overbach-Lévy, Allen Lewis, Philip Little, Howard McCormick, W. Meyerowitz, M. Molarski, Childe Hassam, John Sloan, Albert Sterner, J. Alden Weir, J. Ruzicka and Mahonri Young.

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A Fine Leigh at Babcock's

An unusually fine work by Wm. R. Leigh, called the "successor of Frederick Remington," is on view at the Babcock Gallery, 18 E. 49 St. This canvas, entitled "The Maya Historian," shows an Indian, back view, carving a crude record upon stone. The color of the picture shows a vast improvement over Mr. Leigh's former work in that it has a rich, mellow quality and is happily wanting the too vivid tones which the light of the West imposes upon the too literal painter of Indian life. Mr. Leigh's canvas is replete with passages of fine technique, and has, as well, an expression which gives the painting an interesting "literary" aspect. Mr. Leigh's grasp of the Indian subject grows constantly more profound.

Richard Kimbel is showing informally at his studio, 13 W. 30 St., a group of six marines by Theo. V. C. Valenkamph of Gloucester. The work of Valenkamph, which is better known in Boston and the West than in the East, is distinguished by a rare "breeziness" and luminosity, cleverly rendered and highly finished details of ship structure (particularly in fishing-schooners and old fashioned square-riggers), fine, sweeping movement of water, and an exhilarating "tang" of salty atmosphere. Mr. Valenkamph paid a recent visit to N. Y., the first in several years. The artist was in early years a seaman in the Swedish navy, and his knowledge of maritime life gives his work a sound basis of veracity.

ARTISTS PLAN PAGEANT

The Municipal Art Society announces that it is arranging a pageant for Nov. 12 as part of the exercises when the new fountain for the Queensboro Bridge Market is formally presented to the city. The subject of the pageant is based on the beauty that is inherent in farming and marketing, and many children of the market neighborhood will take part.

The sculptural decoration of the fountain has been designed by Eli Harvey and the central panel bears a design by Edwin H. Blashfield, carried out in mosaics.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

- Anderson Gallery, 489 Park Ave.—Colored photographs of many exciting naval episodes of the war, including Zeebrugge, from the Princess Gallery, London. To Nov. 16.
- The Architectural League, 215 W. 57 St.—Cretonnes and other artistic cotton fabrics, from all parts of the world. To Nov. 14.
- Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.
- The Art Alliance of America, 10 E. 47 St.—Textiles.
- E. C. Babcock Art Galleries, 19 E. 49 St.—Annual exhibition of works by leading American artists, including Inness, Wyant, Blakelock, Martin, Homer and Fuller. During November.
- Braus Art Gallery, 2123 Broadway—Portraits by G. Laurence. Extended to Nov. 16.
- Original drawings by Miss Jessie King of Glasgow, Scotland, Nov. 18-30.
- Brooklyn Museum, Eastern Parkway—Works by the Russian painter, Boris Anisfeld, to Dec. 1.
- Century Association, 7 W. 43 St.—Monthly exhibition, to Nov. 14.
- Daniel Gallery, 2 W. 47 St.—Opening exhibition of paintings by American artists, to Nov. 15.
- Ehrich Gallery, 707 Fifth Ave.—Official Persian exhibit from the Panama-Pacific International Exposition. To Nov. 30.
- Ferargil Gallery, 24 E. 49 St.—Paintings by William L. Lathrop. Through the month.
- Flambeau Weavers, 7 E. 39 St.—The Bryant Fleming collection of Chinese carved panels, to Dec. 1.
- Folsom Gallery, 560 Fifth Ave.—Paintings by American artists, including examples of the late Henry G. Dearth.
- Gorham Galleries, Fifth Ave. at 36 St.—Carry-on exhibition of American sculpture. Patriotic and war subjects, Nov. 9-30.
- Grolier Club, 47 E. 60 St.—Books and engravings illustrative of the arts of the architect and interior decorator, principally of the XVIII century. To Dec. 31.
- John Levy Art Galleries, 14 E. 46 St.—Landscapes by Aston Knight. To Nov. 16.
- Kennedy Galleries, 613 Fifth Ave.—Old naval prints, through the month.
- Macbeth Gallery, 450 Fifth Ave.—15 American paintings to Nov. 13.
- The Macdowell Club, 108 W. 55 St.—Group exhibition, to Nov. 19.
- Manhattan Painter-Graveurs Club—Mussmann Gallery, 144 W. 57 St.—Prints, Nov. 12-26.
- Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. A XIII century statue of the Virgin and Child. Drawings by Leonardo da Vinci, a Wei tomb entrance, reliquary of St. Thomas, a Becket, silver with Niello decoration, etc.
- Montross Gallery, 550 Fifth Ave.—Early Chinese portraits, pottery and stone sculpture as collected by A. W. Bahr, Nov. 11-30.
- New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries. The modern prints are mainly from the S. P. Avery collection.
- National Arts Club, Gramercy Park—Three recent canvases by Ralph Albert Blakelock.
- The National Society of Craftsmen, 119 E. 19 St.—Works by soldiers and sailors, indefinite.
- N. Y. Historical Society, Central Park West and 76 St.—Drawings of powder horns, through Nov.
- N. Y. Society of Painters, 215 W. 57 St.—Second annual exhibition, to Nov. 24.
- N. Y. Water Color Club, 215 W. 57 St.—29th annual exhibition, to Nov. 24.
- Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects. Indefinite.
- The Touchstone House, 118 E. 30 St.—Elizabeth Crowell's woodcuts, landscapes, marines, figures, flowers. To Nov. 16.
- Union League Club, Fifth Ave. and 39 St.—Paintings Nov. 14.

ART AND LITERARY AUCTION SALE CALENDAR

- American Art Association, Madison Sq. South—The Private Library of the late James Stillman, including fine art publications, first editions, colored-plate and costume books, standard sets and Americana. Mon., Tues. Wed. and Thurs., Nov. 18, 19, 20 and 21, at 3 o'clock in the afternoons, and 8:15 in the evenings.
- The Anderson Galleries, Park Ave. and 59 St.—Temple Buddhas and other Chinese works of art. Collected by W. R. Giles, the Peking correspondent of the Chicago Daily News and another former resident of Peking. Sat., Nov. 9, 2:30 P. M.
- Choice and unusual books and MSS. The collection of Mary McMillin Norton, Fri. eve., Nov. 15 at 8:15.
- The Walpole Galleries, 10 E. 49 St.—Japanese prints, Chinese and Japanese objects of art. Tues. and Wed. eves., Nov. 12-13 at 8:15 P. M.
- Spanish-American textiles and vestments. The collection of Merritt Lund of New York with a consignment from Italy. Sat. aft., Nov. 16 at 2:30.

BOSTON—C. F. Libbie & Co.—Important collection of books carefully selected from several private libraries and attics in Vermont, by Charles E. Tuttle, of Rutland, Vermont. Comprising American history, genealogy, Washingtoniana, town histories, almanacs, early American poetry, Indian history, works on medicine and insanity, Quakers, Mormons and other sects, War of 1812, Civil War, Confederate publications, etc. Nov. 19, 20 and 21. Each day at 10 and 2 o'clock.

ARTISTS' EXHIBITION CALENDAR

Arden Studios, 599 Fifth Ave.—Twentieth Annual Exhibition of American Society of Miniature Painters. Opens Nov. 20. Exhibits received at Arden Studios, Nov. 16, 9 A. M. to 5 P. M. Out-of-town exhibits at 139 W. 54 St. by Nov. 16.

National Academy of Design—Winter exhibition, Dec. 11-Jan. 12, 1919. Exhibits received at 214 W. 58 St. only, on Nov. 25 and 26, 9 A. M. to 5 P. M.

COMPETITIONS

The General Motors Export Company, 1764 Broadway, offers \$1,500 in prizes for automobile poster drawings of the following cars: Buick, Cadillac, Chevrolet, Oakland and Oldsmobile; also General Motors trucks. The first prize is \$750 for the best drawing. A prize of \$250 for the second best drawing. Four prizes of \$125 each for the third, fourth, fifth and sixth best drawings. The submitted drawings must be in colors suitable for reproduction by lithography. The drawings to receive consideration must be delivered to The General Motors Export Co. on or before Nov. 23.

School Art League, 10 E. 47 St.—Offers prizes to high school pupils for toys designed by them. Contest opens on Nov. 1. Designs in finished state to be submitted by Nov. 30.

ART AND BOOK SALES**Rupert Brooke Items to Be Sold**

It is reported in literary circles that an interesting collection of books relating to Rupert Brooke, the English poet, and including many valuable works will be dispersed this season.

A rumor was current to this effect last August but later this was denied. It is said that the Brooke collection will be offered in the auction mart, and the date of sale will probably be announced soon.

Coming Degas Sale

The catalog of the coming sale of prints comprising etchings, aquatints, lithographs and monotypes by the late Edgar Degas to take place at the Manzi-Joyant Gallery, 15 Rue Ville l'Evêque, Paris, on the afternoons of Nov. 22-23 next, and which has been received by the ART NEWS is most interesting and valuable to collectors and connoisseurs. There are 114 etchings and aquatints in the first part of the sale Nov. 22, many of them well illustrated in the catalog, and these show the skill and versatility of the artist to a remarkable degree. Notable among these prints, in various states are the artist's virile half length self portrait, the graceful and appealing half length seated portrait of M. Joseph Tourny, a score of impressions of the delightful "Mlle. Cassatt at the Louvre," and a number of impressions of the well known "Blanchisseuses."

The second part of the collection, to be sold Nov. 23, comprises the lithographs and monotypes some 203 in number. Those illustrated include the "Pianiste and Chanteur," the "Nude Woman Standing," many impressions of the series of "After the Bath," the rather risqué "Maisons Closes," with the delightful "Fete au Patronne," which will recall to many Americans who know their Paris, the famous "Mirror Room," and the series of original drawings for the illustrations to the first editions of Ludovic Halevy's "Famille Cardinal"—the keenest and finest satire on the morals of a certain element in France ever written. Among other lithographs are two appealing landscapes "Hilly Road," and "Moon-rise."

As the ART NEWS has already announced, the sale as well as a later one in December, of which the details will soon be given, will be conducted by M. Lair-Dubreuil, and the experts will be Mm. Durand-Ruel (16 Rue Lafitte), Loys Deteil, Edmond Petit, Bernheim Jeune, and Ambroise Vollard.

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Cala. Histories Sale

A collection of books on the history of California, also some first editions of Ambrose Bierce, Bret Harte, and others largely from the library of the late Royal S. Perry of San Jose, Cal., were sold at the Anderson Galleries on the afts. of Nov. 4 for a total of \$1,971.

Modern Paintings Sold

A collection of 204 paintings representing modern French, Dutch and Belgian artists, also examples by early Italian masters, were dispersed at Clarke's Auction Rooms, afts. Oct. 31, Nov. 1, and brought a total of \$4,000. "Nymph and Faun" by Prof. Otto Seitz was sold for \$350.

E. M. Gill Sale

Home furnishings, oils and watercolors, also various other art objects belonging to the estate of the late Emlyn M. Gill and others, were sold at the Fifth Avenue Auction Rooms on the afts. of Oct. 30, 31, Nov. 1 & 2, bringing a total of \$12,854.

The Gus Brown Sale

At the fourth session of the Gus Brown sale held on Oct. 31, at the Keeler Art Galleries, a total of \$1,514 was obtained; at the fifth session, Nov. 1, the sales were \$1,000; at the sixth session, Nov. 2, \$822, and at the seventh and concluding session, Nov. 4, \$793.

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Huntington Library Sale

The first session of the sale of English literature (comprising Part IX), from the library of Henry E. Huntington, was held at the Anderson Galleries, Monday aft., when a total of \$4,387 was realized for the 211 items.

The highest price, \$255, was paid by George D. Smith for No. 203, "Poly-Olbion" by Michael Drayton (London, 1613-22), a copy of the first complete edition, with the Frederick Locker and Beverly Chew bookplates.

No. 88—"Don Juan" by Lord Byron (London, 1819-24), complete set of the first editions in the original bindings, Halsey copy, was purchased by Mr. Cannell for \$215.

No. 89—The Hoe copy of the above, with bookplate, went to the Brick Row Book Shop for \$204. At second session, Thur. eve., 215 items brought \$8,323.

George D. Smith paid \$1,000 for No. 282, "The Comicall Historie of Alphonsus, King of Aragon," by Robert Greene (London, 1599), Devonshire copy of the rare first edition.

No. 338—"The Comicall Satyre of Every Man Out of His Humor" by Ben Jonson (London, 1600), rare first edition, Kemble-Devonshire copy, purchased by George D. Smith for \$700.

No. 279—"Retaliation" by Oliver Goldsmith (London, 1774), first edition, Frederick Locker copy, with his bookplates, went to same buyer for \$170.

No. 259—"The Works of Henry Fielding" (London, 1742-52), first editions, from Halsey collection, went to G. Wells for \$121.

Gunther Autographs and MSS. Sale

Autographs and MSS. from the collection of C. F. Gunther were sold at the Anderson Galleries on the aft. and eve. of Oct. 31, for \$5,696.

No. 180—Complete original MS. of Bret Harte's "Two Men of Sandy Bar. A Drama," written in ink, was purchased by George D. Smith for \$1,300.

No. 26—Letter written by Benedict Arnold, Crown Point, May 19, 1775, with a letter of Pierre M. Irving, went to R. Fridenberg for \$400.

No. 357—"Proclamation of Charles Edward Stuart, 1745," a MS. on paper, all in the handwriting of E. M. Arouet de Voltaire, went to W. K. Benjamin for \$195.

No. 364—Original draft of a letter from George Washington, Mt. Vernon, 1770, to Baron Botecourt, Governor of Va., was bought by George D. Smith for \$155.

R. G. Shaw Library Sold

The dramatic library of Robert Gould Shaw was dispersed by C. F. Libbie & Co. Nov. 5 in Boston, together with Americana, American and English theatrical biography and history, Shakespeareana, history of the stage, old plays, mezzotints and lithographs. Among other offerings were some plays, prompt books and correspondence of Mrs. Leslie Carter.

Ferdinand Hermann Sale

The first session of the sale of the furnishings and embellishments contained in the residence of the late Ferdinand Hermann took place on the premises, 20 E. 80 St., N. Y., under the management of the American Art Association, Monday aft., when 465 lots brought \$22,839.

The top price, \$4,700, was paid by V. Benguiat, for No. 402, XVII century Gobelin's tapestry panel, 9 ft. by 10 ft.

No. 346—Two XVII century Gobelin's tapestry panels, 10 ft. by 5 ft. 4 in. and 10 ft. by 4 ft. 8 in., went to the same buyer for \$3,700.

No. 350—Suite of drawing room furniture (Louis XV) frames upholstered in Aubusson tapestry, five pieces, was purchased by Mr. Hergert for \$350.

No. 362—White marble mantel set clock, 19½ in. and two candelabra 17 in., went to A. Ollivotti for \$350.

No. 254—Old Dutch Marquetry Secretary; 45 in. high, 44½ in. long, 26 in. deep. G. S. Drew, \$240.

At the second and final session of the Ferdinand Hermann sale Nov. 5, \$4,340 was realized for the 254 lots, making a total of \$27,179 for both sessions.

A Literary Sale at Sotheby's

An interesting literary sale opened this week at Sotheby's, London, when the initial sessions of the sale of the P. M. Pittar library, which includes many rarities, took place.

This collection comprises a number of autograph letters and documents of the Brontës, Mrs. Browning, Robert Burns, Lord Byron, William Morris, Shelley, Swinburne, and William Watson, and the rare first and early editions of Shakespeare's "Tragedie of Richard, Duke of York" (Henry VI), 1600, and the only copy, so far as known, offered at auction. It also contains a fine copy of Hamlet (1607), of which only two inferior copies have been sold during the past eighteen years.

An important Robert Louis Stevenson item is an original letter on literature and art written to R. A. M. Stevenson and only partially published.

Other rare items are an original MS. of William Watson's "Lacrymae Musarum," an ode on the death of Tennyson, and the autograph MS. of "Wordsworth's Grave." Of interest is the Shelley item in the original MS. of his defense of "Laon and Cyntha" (1817), in the form of a voluminous letter to the author's publisher. Handel's will is also in the collection, and there are five autograph letters of Byron.

Stillman Library Sale

The late James A. Stillman left a library rich in items of Americana and volumes relating to the fine arts. The collection will be placed on exhibition Nov. 13 and will be dispersed at auction by the American Art Association beginning Nov. 18 and ending Nov. 21.

At the time of Mr. Stillman's death there was speculation in the art world as to the disposition of his art and literary treasures. It was stated that he owned many valuable paintings, but little was known about his library, which, it now appears, contains fine art publications relating to the masters of painting and engraving, art museums, galleries and private collections. The library also contains colored plate and costume books and volumes on architecture, decoration, pottery and other portions or branches of the fine arts. The collection of Americana is noteworthy.

W. J. Leighton Library Sale

The first portion of the notable library formed by the late W. J. Leighton of London, and including many rare early printed books, will be dispersed at Sotheby's, London, Nov. 14 to 17, inclusive.

One of the important items in the library is the first copy of the first issue of the xylographic edition of the block book of the Apocalypse of St. John, 1455. This great rarity was valued by Mr. Leighton at \$20,000. It is doubtless the chief prize of his literary collection and will provoke spirited bidding.

Gopsall Hall Sale

The sale of the furniture and some of the art objects in Gopsall Hall, Leicestershire, England, opened last month and attracted a number of dealers in antiques and curio hunters.

Among the catalog lots were examples of Chippendale, Jacobean, Georgian, Sheraton, and Queen Anne furniture and a Prince Charles state bedstead. Gopsall Hall, which has an interesting history, will be transformed into a convalescent hospital for soldiers.

Monro Markie, after five years' residence abroad, chiefly in Paris and Spain, has returned to N. Y. with Mrs. Markie and has a studio in the Sherwood. Among recent portraits by Mr. Markie are those of Marshal Foch, and of Dr. Christian Brinton, the militant champion of contemporary international art. Mrs. Markie, who is well known in literary and artistic circles in The Hague, is a niece of Louis Couperus, the distinguished Dutch symbolist poet and novelist, whose trilogy, "The Book of the Small Souls," has lately appeared in English translation.

PHILADELPHIA

Old Congress Hall, the seat of the U. S. Government from 1790 to 1800, one of the group of historical buildings adjoining Independence Hall, has finally been reopened to the public after several months, during which extensive renovations were made to the interior. Some 60 historical paintings by J. L. G. Ferris illustrating events bearing upon the progress of the Nation from landing of Columbus to the close of the Civil War are displayed upon artistically arranged exhibition screens newly installed in the old chamber of the House of Representatives on the main floor of the Hall. The collection originally numbered 30 works exposed in the same room before the alterations, but so pleasing were the works in color drawing, correctly designed costume and faithfulness to the architectural settings that it has been considered proper to increase their number to 60. Models of the conveyances and vehicles of all kinds used in the American Colonies prior to the Revolution and during that war and a number of ancient pieces of ordnance are also arranged here for inspection. In another room to the right of the one formerly used as the U. S. Senate Chamber there is on view the collection of pastel portraits of celebrities of Washington's day painted by James Sharpless, beginning with his arrival from England in 1794. Among these works are portraits of Anthony Wayne, Philip Van Courtlandt, Horatio Gates and others no less distinguished. Various pieces of antique and historical furniture give additional interest to the room, such as Gen. Lafayette's chair, another belonging to William Penn, and a card table formerly the property of Thomas Jefferson. Appropriations made by City Councils for the maintenance of the buildings were applied to the work of renovating this historic Hall and were expended under the supervision of the Chief of the Bureau of City Property and Wilfred Jordan, Curator of the Independence Hall group of buildings.

The Wayman Adams portrait show now on at the Art Club reveals the work of a painter whose powers of penetrative observation appear to be extremely acute and whose success in noting the result upon canvas gives unusually good quality to the whole collection. Especially true in character is a capital portrait just finished of Mr. John Howard McFadden in the familiar top hat, walking stick in hand; a three-quarter length portrait of the late Vice-Pres't Chas. Warren Fairbanks, a seated presentment of Henry H. Talbot of Indianapolis, and a bust portrait of Glen Cooper Henshaw. Others of distinction mentioned in the ART News of Oct. 26 last are of A. G. Hetherington, Miss Agnes Repplier, John McLure Hamilton, Booth Tarkington, and Mr. Ernest Inoff. Quite in the grand style of portraits is that of Miss Lydia Locke and her two dogs and, for a change to ingenuous childhood, that of the "Little Blue Girl."

Mr. Adams has also painted a really striking portrait, not in the Art Club show, of Mr. Charles Frederick Hoffman, President of the Union League Club of N. Y.

Some 98 of the pictures of the Wiltach Collection in Memorial Hall have been sent to N. Y. to be cleaned, glasses removed and fitted with new frames, among them Whistler's famous "Lady With the Yellow Buskin." The cleaning of Whistler's paintings is rather a risky undertaking owing to his ignorance of the chemistry of pigments, and one awaits the result in this case with some measure of anxiety. It would also be a pity to substitute new frames for the fine old toned Florentine carved work around some of these canvases, which added much to their beauty.

The pictures of the John G. Johnson collection are reposing peacefully in the New Century Storage House and meanwhile there is no visible sign of anything being done in the way of preparation of the South Broad St. residence of the late owner for placing the collection on view. "Paciencia y parajar" saith the old Spanish proverb. Eugene Castello.

Anthony Ewer, the well known artist, also known as the "Poet of the Northwest," has been establishing a reputation as an after-dinner speaker. At a recent luncheon of the Rotary Club of this city at the Hotel McAlpin, he spoke on "Shoulder Shots" from his book "Wings and Other War Rhymes."

WILL UNVEIL BOOTH STATUE

The Edwin Booth Memorial in Gramercy Park will be unveiled Wednesday next, Nov. 13, at noon. The committee in charge has prepared a ceremonial program for the unveiling and for the presentation of the memorial to the Players. The memorial will be accepted on behalf of the Players by John Drew, president of the organization. Edwin Booth Grossman, grandson of Edwin Booth, will unveil the monument. Brander Matthews will give an appreciation of the character and art of the great player. Edmond T. Quinn is the sculptor and Edwin S. Dodge, the architect.

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Mr. and Mrs. Robert Hamilton will close their summer home and studio in the Berkshires, Mass., and return to their studios at 96 Fifth Ave. this week. Mr. Hamilton has just sold one of his paintings, "Storm and Sunshine Over Greylock," to Mr. David La Mare, of N. Y. Mrs. Hamilton is finishing a portrait of the son of Mrs. De Morgan Draper of N. Y.

Mr. and Mrs. Colin Campbell Cooper spent the summer at Westport, Conn., the locale of the picture of the old Colonial homestead in the current exhibition of the N. Y. watercolor exhibition which took the Hudnut prize.

DEALERS' NOTES

Mr. C. T. Loo, of the well known house of Lai-Yuan, 557 Fifth Ave., has recently arrived from Paris and has brought over an account of conditions prevailing in Paris and London that point to an almost unprecedented demand in both cities for Oriental art and an absolute impossibility to meet this demand at the present time, all stocks being depleted, and even the medium objects completely sold out to the large army of "new collectors." Until freedom of the seas is re-established there will be no possibility of obtaining supplies from the East, where difficulties are also foreseen for purchasing under existing economic conditions in the Orient.

L'ENVOI

(After Rudyard Kipling)

"Our own Greenwich critics shall praise us
And only Victorians shall blame,
And all will seek advertisement
And all shall be without shame,
And each for the joy of the slumming
And each with his separate taint
Shall draw things as he don't see them
For the gods of the things as they ain't."
Charles Vezin.

The membership dues of the Concord Art Association will be omitted until after the war.

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Mr. VAN SLOCHEM, late of Fifth Avenue, New York, and Paris, has recently opened premises in London, for the duration of the War, and trusts that his AMERICAN clientele will entrust him as before to carry out for them Commissions at the Important Sales, and will also put themselves into Communication with him with a view to keeping them au courant with any opportunity that may occur for acquiring Art treasures.

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